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Vol. V.

No. 1.

KUNKEL'S

# MUSICAL REVIEW.

NOVEMBER, 1881.

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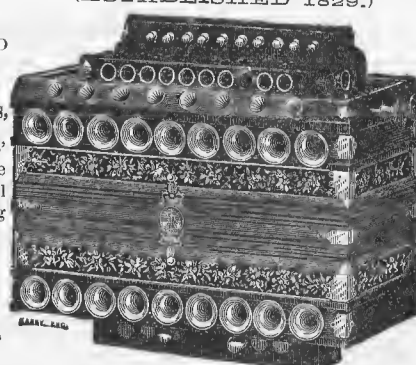
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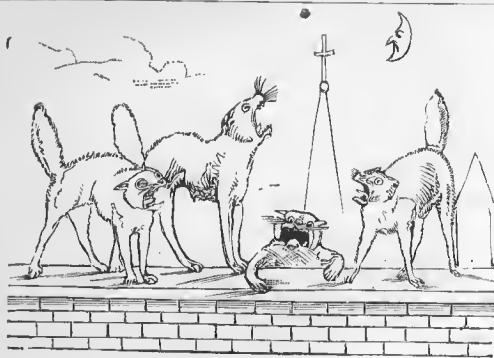
# MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. V.

NOVEMBER, 1881.

No. 1.



## COMICAL CHORDS.

### THE KIND OF A ROSE-BUD SHE IS.

I'm an only-daughter young girl,  
A spit-curly-and-frizzes young girl,  
A languishing, dainty, all-powdery-and-painty,  
Sit-up-at-11 young girl.

I'm a would-be-aesthetic young girl,  
A dote-on-the-arts young girl,  
A poet-in-embryo, don't-know-a-thing, you know,  
All-on-the-surface young girl.

I'm a novel-reading young girl,  
A lie-awake-until-3 young girl,  
A romantic, half-crazy, but terribly lazy,  
Let-ma-do-the-work young girl.

I'm a look-out-for-a-catch young girl,  
A snatch-'em-up-quick young girl,  
A half-do-the-proposing, and bag-'em-when-doing,  
Hold-on-to-your-game young girl.

—Brooklyn Eagle.

BREWERS belong to an ancient race—Hebrews.

A DENTIST'S sign—Drawing, music, and dancing.

WHEN is a girl like a music book? When she is full of airs.

WHEN a dog howls at night, is it a sign of death? It is, if we can get at the brute.

A MILWAUKEE clergyman asks: "Is it proper pronunciation to sound the r in the word 'dorg'?"—*Boston Post*.

"You are fond of music, colonel?" "Colonel: "Music? Aw—yes, I think I may say I like—aw—noise of—of any kind."

A FRENCHMAN saw a negro smoking a new meerschaum. "Thunder!" he exclaimed: "why, the pipe's coloring him."

THE difference between a cat and a comma is that one has the claws at the end of the paws, while the other has the pause at the end of the clause.

A FRENCHMAN in business here advertises that he has a "chasm" for an apprentice. He had looked up the word "opening" in the dictionary.

A MERCHANT died suddenly just after finishing a letter. His clerk added the postscript: "Since writing the above I have died. Tuesday evening, 7th instant."

A YOUNG lady bearing the aristocratic cognomen of Jardine recently deserted her lover, because in an impassioned sonnet he made her name rhyme with "sardine."

"THE Guble Singers," is the way he spelled it. A jury decided that the article referred to the "Jubilee Singers" and the editorial judge sentenced it to incarceration in *Musical People*.

A BROTHER arose in a weekly prayer meeting in New Jersey and said: "Brethren, when I consider the shortness of life I feel as if I might be taken away suddenly, like a thief in the night."

"WHY, Polly," said her mother, "what a time you've been. Where is the cotton I sent you for?" Polly (who had lost the money)—"you shouldn't send little things like me to buy cotton."

CONVERSATION on a sea-side hotel veranda between a young man and an elderly guest: Young man—"I must have seen you somewhere sir?" Elderly gent—"Very likely, I am a pawn-broker."

CLERGYMAN—"No, my dear; it is impossible to preach any kind of a sermon to such a congregation of asses." Smart Young Lady—"And is that why you call them 'dearly beloved brethren'?"

A PRUDENT man had his portrait painted in Paris. His friends complained to him that it was much too old. "That's what I ordered," said he. "It will save the expense of another one ten years from now."

SOMEBODY went to a music teacher's room while he was out, and put a cat with her tail in a steel trap. And, of course, the cat complained and everybody said: "Goodness, he must have a girl in there practicing grand opera."

A BAD-TEMPERED man: He had lost his knife and they asked him the usual question: "Do you know where you lost it?" "Yes, yes," he replied, "of course I do. I'm merely hunting in these other places for it to kill time."

TIMOLEON comes home with a hat that sinks down to his nose. His wife is horrified. "But that thing don't fit you at all, my dear." "I know it don't, and I told the hatter so. But he showed me his gold medal, and what could I do?"

A BLACK bear in Idaho undertook to hug a young lady, and she punched out one of his eyes with her parasol. Hooray for the girl! She is ready to protect a man's rights from infringement when he isn't there to do it himself.—*Boston Post*.

THE Englishman who was a great hunter, asked the American tourist if they had packs in America, and the tourist replied: "You bet they do! Why, I've known a Louisville man to have four of 'em in his sleeve!" And the Englishman was puzzled.

A MEMBER of the North Carolina Legislature, dining at a Raleigh hotel, saw a pod of red pepper on a dish near at hand. He thought it was a new kind of fruit and took a bite. The tears streamed down his cheeks as he put the pod down, saying: "—you, lay there and cool."

TOWARD the conclusion of a diplomatic dinner a Frenchman selected a toothpick from a tray lying near him, and politely passed the receptacle to his neighbor, a Turk, who declined his offer, exclaiming: "No, thank you; I have already eaten two of these things, and I want no more."

A NEW YORK man recently sold his wife to a neighbor for a dollar. Some men seem to take delight in swindling their neighbors.—*Norristown Herald*. We have had a special edition of one copy of the REVIEW printed for our wife with this selection left out—this for hygienic reasons.

WHEN you read about a medical student walking the hospitals, you mustn't infer that he takes the hospitals out walking so as to exercise them. It means that he studies the cases that are there. There are few students who walk a hospital who don't believe that they could run one if they had a chance.

SOME wicked fellow got into a Vermont church vestry just after the deacons and clergymen had held a meeting there. And he left four bottles and a whisky flask, all empty, and two packs of cards under the table. And when the sewing society met there an hour later and discovered the articles, didn't things just hum?

THE man of prudence employeth the hired handmaid whose hair matcheth in color that worn by the wife of his bosom, but the fool heedeth not this important point, and when he weareth a long, blonde hair on the lappel of his coat, his black-haired wife waxes wroth thereat, and patteth his head with a club.—*Detroit Free Press*.

THE Danbury News tells of a cat being chloroformed to death, buried in the garden, and a rosebush planted over its remains. "The next morning the cat appeared at the door to be let in, and had the rosebush under its arm." The News man has just received our promised prize of \$10,000 for the most beautiful lie in the world.—*Jersey City Journal*. We can beat that. We knew a cat that was drowned in the creek. Next day the cat appeared at the back window with the creek in its back.—*Whitehall Times*.

WHY she had "that cry:" "I must say that I very much dislike this ostentations furnishing," remarked the elderly Miss Pringle, as she looked about her in the new home of the Spankingtons. "Now, look at that great, elaborately-framed mirror; I declare, I can see nothing beautiful in it." "You shouldn't expect impossibilities, Miss Pringle," remarked Fogg, the villain.

A CHICAGO man visiting St. Louis, was being shown around by a citizen, who said, "Now, let us go and see the Widows' Home." The Chicago man put his finger by the side of his nose and winked, and then he said: "Not much, Mary Ann. I saw a widow home once, and it cost me \$16,000. She sued me for breach of promise and proved it on me. No, sir; send the widows home in a hack."

A NICE looking old lady with a snow-lace about her head, sat in a car the other day, and drew up her skirts nervously, lest the cataract of tobacco juice that was pouring from the mouths of loafers should deluge them. "Conductor," she asked timidly, when he came in, "isn't it against the rules to spit on the floor of the car?" "No, ma'am," replied the gallant conductor; "spit wherever you like."

"YOU make me think," John Williams said, dropping on a sofa beside a pretty girl last Sunday evening, "of a bank whereon the wild thyme grows." "Do I?" she murmured; it is so nice, but that is pa's step in the hall, and unless you can drop out of the front window before I cease speaking, you'll have a wild time with him, my own, for he loves you not." His descent was rapid.—*Detroit Free Press*.

A WOMAN in New Orleans found her husband lying in a state of intoxication in an alley. Instead of being exasperated, she gently turned him over to a comfortable position, and, running her hand into his vest pocket, she extracted a \$20 bill and remarked: "I reckon I've got the dead wood on that new bonnet I've been sufferin' for." She made a straight streak for the nearest millinery shop. Strong men wiped the moisture from their eyes at her heroic devotion to a husband who had, by strong drink, brought himself so low as to neglect to provide his wife with the common necessities of life.

ASTRONOMY is a beautiful science. We are told that if a railway was run from the earth to the nearest fixed star and the fare was one penny for every 100 miles, and if you were to take a mass of gold to the ticket office equal to twice the national debt—or \$3,800,000,000—it would not be sufficient to pay for a ticket to the nearest fixed star aforesaid.

If this be the case, it matters very little to us whether such a railway is ever constructed. It would be discouraging to go to the ticket office with a mass of gold equal to \$3,800,000,000 and be informed that the fare was \$5,678,032,000. If the ticket agent wouldn't trust until we got back we'd be compelled to forego the trip.—*Norristown Herald*.

THE custom of appointing young lawyers to defend pauper criminals, says the San Antonio, Texas, *Herald*, received a backset the other day in our District Court. His Honor, Judge Noonan, had appointed two young lawyers to defend an old and experienced horse-thief. After inspecting his counsel for some time in silence, the prisoner rose in his place and addressed the bench:

"Air them to defend me?"

"Yes, sir," said his Honor.

"Both of 'em?" inquired the prisoner.

"Both of them," responded the Judge.

"Then I plead guilty," and the poor devil took his seat and sighed heavily.

A CHICAGO reporter lately went one afternoon to "do" a cattle fair, and at night to "finish up" a grand ball. The next morning the office was besieged by thirteen enraged husbands, seven big brothers, and dozens of sisters, cousins, and aunts, each holding a copy of the paper, and pointing to this paragraph: "Miss Alice B., a beautiful blonde heifer, cowbell and diamonds, etc. Miss Betty C., charming brunette, pink silk and pearls; second prize, short horns. Mrs. Sarah Ella K., a beautiful matron arrayed in Durham satin, embroidered in Alderney pink, cowbell set in diamonds, real lace, and weighing 1,039 on the scales; first premium, \$500." The rest of the report was similar in style. The doctors' bills of the reporter and editor have not been computed.

## Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

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THE *Folio* says we steal our jokes. We generally credit them when we know where they come from; we *always* do when they come from the *Folio*—because we should be ashamed to be caught robbing the poor. The *Folio* at the same time “gets off” a pun on our name which has been perpetrated before by some thirteen hundred idiots, by actual count. Still, it is “original.”

THE typography of the REVIEW is done by the Times Printing House, Mr. Chas. E. Ware, Manager; the make-up is the work of Mr. J. S. Browning, foreman of the book-room, and our music plates are the work of Herr M. Niedner, chief of the musical department of the Times Printing House. Our new title, head, etc., are the work of the young and enterprising firm of Riches & Co.

THE *Musical and Dramatic Courier* editorially says: “Gothic architecture represents contrapuntal music in this respect: it is *decorated construction*. Some other architecture, like some other music (such as airs with meretricious, ornamental variations), is as *construction decorated*.” Indeed! We never knew the difference was so slight! “Decorated construction—construction decorated”—“Tweedle-dum and Tweedle-dee.” Brother Pearce was surely napping when he penned that paragraph. But what *did* he mean?

OUR readers will find, in another column, the interesting communication of Prof. Noluofvitch on “Music as a Therapeutic Agent,” which we promised them in our last issue. We do not consider ourselves competent to pass upon the subject, and therefore express no opinion. Some of the Professor's statements appear strange, but new discoveries are always strange until we become familiar with them. The original of the Professor's letter is in the French language, which is, as our readers probably know, the official and scientific language of the Russian Empire.

THE large accession of subscribers to KUNKEL'S MUSICAL REVIEW which the last few months have brought, has enabled its publishers, without loss to themselves, and therefore without in any way jeopardizing its permanent and continued success, to enlarge the paper to its present size. Not long since, we promised an enlargement, in the near future, by the addition of some pages to the REVIEW in its former shape. Mature consideration led to more radical changes than had at first been contemplated, and which we believe our readers will approve. The larger music type will, we think, be especially appreciated. The change in size of the page has led us to call this Volume V., although only a few numbers of Volume IV. have as yet appeared. We would suggest to those of our readers who preserve the REVIEW that they bind the numbers of Vol. IV. with those of Vol. III. The REVIEW is now by far the largest of the musical monthlies, and it has not yet done growing. As to quality, its past record is sufficient guarantee for the future.

## WOMAN AND MUSIC.

FROM time immemorial, the ideas of woman and music seem to have been considered as being in some manner closely related. Even the stern German reformer has placed on record at once his appreciation of the good things of this life and his belief in the cognate character of these two ideas in the well-known couplet:

*Wer liebt nicht Weib, Wein und Gesang,  
Der bleibt ein Narr sein Leben lang!*

But when we leave the realm of poetry, gallantry, and fiction for the hard facts of history and every day observation, and seek for what woman has actually accomplished in music and for music, we must regretfully confess that they do not bear out the idea of the close relationship between music and woman-kind; that they show that women have reached but a secondary position as executants, and almost none as composers. True, as vocalists, as *soprani* and *contralti*, where nature has given them an exclusive field, they stand pre-eminent—they could not well help it—but as instrumentalists they fall far short of their brothers. Yet, we hasten to say it, here some few have earned and obtained recognition as artists of the first rank; witness the names of Annette Essipoff, Julie Rivé-King, Arabella Goddard, Mme. Viard-Louis, Sophie Menter, Clara Schumann, and Thérèse Carreño; but all these are pianists, and if we except Camilla Urso and Mme. Néruda, the violinists, we know of no women now before the public who have attained to eminence as performers upon any other instrument.

Limited as is the list of first-class instrumentalists of the fair sex, it is large as compared with that of the composers which it has furnished. We look in vain for the name of a single woman who can take rank among the leading creative artists of music, and we find but few who can be reckoned even among the composers of the second class.

What is the cause of this state of things? A certain class of philosophers find a ready answer to this question in the statement that the female mind is not so constituted as to enable it to create music. But what does this mean; what does woman lack? Imagination? No! Patience and perseverance? No! Taste and natural aptitude for the appreciation of the beautiful? Neither! Inspiration? Ah, here at last is a word of vague and uncertain meaning, and our philosopher jumps at it and says: Yes, women lack inspiration! Wiseacres of this sort always explain a subject in as recondite, vague, and unintelligible language as possible, hiding the paucity of their ideas in the half-light of indefinite expressions. Differences in ethics, religion, politics, and degree of æsthetic development are explained by differences of race or sex. Thus, “the Latin races” are necessarily catholic and royalistic, while “the Saxon races” are naturally protestant and republican; and, in the same manner, the differences of sex explain why women have or have not excelled, in this or that pursuit. To the plain man of common sense, as well as to the true philosopher, all these so-called explanations appear as pure bosh.

Doubtless sex has its influence, and it is not unlikely that the sex of the composer could be as readily detected as the sex of writers usually is; doubtless race influences are real and distinguishable, but none of these are everything. Still less do any of them prevent the development of any one of the fine arts, in the direction of the special capacities or aptitudes of the race or sex of its votaries. The place which woman occupies as a producer in literature is an honorable one, and such women as Rosa Bonheur and Harriet Hosmer have shown what our sisters can accomplish in the plastic arts. Why should women not take equal rank in music? Indeed, even here, they have done enough to show that they can do more. Who has seen the piano paraphrases and compositions of Mme. Rivé-King and has not been compelled to

admit that America has not produced her equal as a writer of that class of music? Of course they are not oratorios, symphonies, nor grand operas, but since Liszt commends them and Joseffy and other first-class pianists find them good enough to play in public, side by side with the works of the most famous composers of either hemisphere, they must certainly have merit of a high order. Across the Atlantic, Mme. Sainton-Dolby, Miss Alice Mary Smith, Virginia Gabriel, and the less pretentious but more popular “Claribel” have shown talent of no mean order as composers. Why should not these exceptions become the rule? We have no doubt they can and will, if proper means are used to bring about that result. How have men reached eminence as composers? Not from mere instinct or “inspiration,” but by dint of long study and faithful practice of the science and art of composition. But it is a notorious fact that the study of composition by young women has generally been discouraged; that in the music schools and conservatories of both Europe and America the number of females who make a serious study of harmony and composition is very limited, and that the managers of those institutions do not at all encourage the study of those branches by the female pupils. The fact is that it has been so often said that women could not be composers that both teachers and pupils have taken the statement as “Gospel truth,” without giving the matter one moment's thought or investigation. In this country, where the doors of universities and professional schools have been thrown wide open to women, this groundless prejudice should have disappeared ere this, and those of our young women who feel that they have talents in the direction of musical composition and are willing to give the study of the science and the practice of the art the patient study required, should be encouraged instead of hindered by those who have them under their tuition. There is much in any art which is in one sense *routine*, must be learned by all through long and patient study and practice, and without which the greatest natural talents, even though they partook of the character of genius, must be helpless and unavailing. When women will give to the art of musical composition the same amount of time and labor as men have done, we have no doubt that there will be found among them not a few who will give proofs of great natural talent as composers, and who will gather laurels worthy the brow of goddesses in this noble field which, as yet, they have never fairly entered.

IT is no uncommon thing to hear musicians talk of the “debasing influence” of this or that style of music upon taste and even upon morals. As we look at it, no style of music can be debasing in its tendencies, either morally or æsthetically. It is pure nonsense to speak of the moral or immoral character of music *per se*, for it evidently has no intrinsic moral qualities, good or bad, and as to its æsthetic influence, if it were not at all times for the better, if music did not have within itself the germs of progress, how should it ever have progressed from the first rudiments to its present state of completeness? Of course, as between the incorrect and the correct, the good and the bad, there can be no doubt that there is a great choice, but even poor music is much better than no music at all, and this fact is one which we should bear in mind when passing in judgment upon the music that is current among the people.

NOW, hold your breath and get the servant-girl to tickle you, for here comes a full grown, original joke *a la Marble*: Why is the editor of the *Folio* like a cow? Because he is a Ma-bull! (Marble). The point of this joke is—but jokes of this sort would lose their distinctive characteristics if they had a point!



## MUSIC AS A THERAPEUTIC AGENT.

BY PROF. DIDSECHRISTO NOLUOFVITCH, OF THE UNIVERSITY OF KHARKOFF.

KHARKOFF, August 25th, 1881.

Editor Kunkel's Musical Review:

DEAR SIR—I had the pleasure, a few days since, of receiving a copy of your very interesting journal containing a complimentary notice of my distinguished fellow-countryman, Anton Strelzki, marked with a blue pencil. I infer therefrom that the paper must have been sent me by a friend connected with the Russian embassy at Washington, or by some New York friends who know of my admiration for the very remarkable talents of this young giant among pianists, whose personal acquaintance I hope to make when he again returns to the country which his talents honor.

The character of your journal, which I have carefully perused (its remarkable combination of the elements of solidity and popularity), has led me to write you the present communication.

For nearly ten years I have been experimenting with music as a therapeutic agent, and the details of my experiments will be found in a book which I have written upon the subject, and which will soon be published simultaneously in Paris, Leipzig, and St. Petersburg, in the French language. An English translation is now being prepared under my supervision, but, as it will not be ready for some months yet, it has occurred to me that, in the meantime, a brief exposition of the subject, in popular language, might not be uninteresting to the American public, which, being intelligent and progressive, will doubtless be readier than any other to recognize the merits of the new system.

And yet, to call my system new is not absolutely true. Even in very remote times, the learned had partially guessed that music had therapeutic properties. Pythagoras, according to Caelius Aurelianus, made use of music to cure certain ailments; Democritus and Hecrates tell of several cases of raving insanity cured by the power or magnetism of sounds, and Theophrastus and Asclepiades cite similar cases. Later, Damerbrook, Calvet, von Gesner, Galen, Bonnet, and Desault have noted the beneficial effects of music in many diseases, and quite recently the publication by M. Boudet, of Paris, of the results obtained by him in certain nervous affections by the use of a vibrating tuning-fork, have re-awakened an interest in the subject, which has been increased by the publication of the experiments conducted, on a small scale, by Dr. J. Mortimer-Granville, and also by your fellow-countryman, Dr. Geo. H. Taylor, of New York City.

It would be neither appropriate nor possible in an article of this character to enter into details concerning the numerous classes of experiments upon which my system is based; but if my statements seem somewhat dogmatic in their form, I hope that your readers will readily perceive that this seeming dogmatism necessarily results from the impossibility in which I find myself of reducing to the space of a short article what occupies in my book some three hundred and fifty closely printed octavo pages.

The principal conclusions at which I have arrived, after many years' experiments, and which I think my book establishes, may be stated as follows:

First—The effects of music upon human beings are both physical and metaphysical; the two classes of phenomena are perfectly distinct and separable, although they are usually concomitant and often simultaneous.

Second—At all times, but especially in disease, the normal result of the metaphysical or mental effects is to add to the force of the primary or physical effects; but whenever the law of harmonious association is

violated, these two forces counteract and sometimes entirely neutralize each other.

Third—The relative failure of other experimenters is due mainly to the following facts: *a.* The non-existence of harmony in the music of the ancients did not furnish the complex vibrations which I have found most useful in the treatment of disease. *b.* Boudet and other modern experimenters, although having ample means at command, have done worse than the ancients in experimenting not even with melodies, or successions of single sounds, but solely with single sounds of a determinate number of vibrations, thus losing, besides the greater physical effect of chords, the metaphysical and resultant physical effect of correct and suitable melody. *c.* Both ancients and moderns failed to determine experimentally the limits of the physical and metaphysical effects of musical sounds, single or combined into different classes of chords, so that all their applications of music to medical purposes were empirical, if not absolutely hazardous.

Fourth—The therapeutic force of music is electrical in its nature.

Of the metaphysical or mental effects of music, it is needless to speak at length here, since all are familiar with its power of arousing or allaying all classes of emotions, and medical men know how strong is the influence of the sensibilities upon the physical system. That music has purely physical influences I have demonstrated by means of numerous experiments upon mere infants, upon persons entirely devoid of musical appreciation or "ear for music," upon persons in a state of unconsciousness, and even upon brutes. [See chapters XV., XVI., and XVII. of my forthcoming work, for complete tables of subjects experimented upon, and full account of experiments.]

A short discussion, or rather a brief explanation, of the fourth conclusion I have mentioned above, will not only serve as a key to my system, but will also give some insight into the *modus operandi* of music as a therapeutic agent. I shall endeavor to make my explanation as simple as possible.

Modern science has established the fact that force and motion are interchangeable terms, or at any rate that, wherever force is, there is motion. The best example we have of pure force or motion is what, for lack of a better name, has been called electricity. All other physical forces may be reduced to that; thus the force of chemical decomposition in the galvanic battery is transformed into electricity; the force of the hammer that strikes the anvil produces in it electrical currents which render it magnetic, and the force of a revolving disc produces an electrical current (i. e., motion) which is transformed by a now familiar apparatus into a brilliant light. These familiar illustrations will enable the unlearned among my readers to understand what I mean when I say that all known force is in its nature essentially electrical. Now, whenever, from any cause, the physical functions of the body have become deranged, in other words, when illness supervenes, some force must interpose to re-establish the proper co-ordination of the physical functions, and that force must necessarily be electrical. But here some one will say: If it be so, then the treatments of all the different schools of medicine must be reduced to electrical therapeutics. Exactly! And music has advantages as a therapeutic agent which are, as I shall explain further on, not of kind but of degree. Why dodge the results of scientific investigation? If, as all scientists now admit, electricity is the ultimate expression of force, then it must be the ultimate expression of therapeutic power. And right here, my layman friend, is where all schools of medicine will meet before another century has gone by, and recognize that they have each been using the same force by different—i. e., more or less clumsy—means. For instance, many of the remedies used by the old or allopathic school of medicine act

chemically, but that force transferred to the nervous system becomes electrical in its nature, very much in the same manner that the chemical force generated in a telegraph battery becomes electrical force while coursing over the wires. Of course, under that system, large doses are necessary, because of the indirect manner in which the force is applied. Upon the other hand the homoeopathic or modern school use as their principal remedies substances which act directly upon the nervous centers and ganglia, such as *nux vomica*, *belladonna*, *aconite*, etc., and the irritation which they cause in the nerve centres sends electrical currents along the nerves whose central ganglia have been affected, and thus produces distinct and sometimes very remarkable therapeutic effects; movement cures act therapeutically through the electricity generated by the friction to which the parts are subjected. In like manner, sounds, which result from the vibration of the air or other body, produce certain well-defined electrical currents which proceed mainly through the auditory nerves to the great reservoir of nervous force, the brain, from which they are again distributed throughout the nervous system. The alarming increase of unfavorable symptoms brought on by certain classes of sounds, in certain classes of headaches, will serve as an illustration of the power of sound-waves over the nervous system. Unlike other therapeutic agents, however, sounds produce electrical currents by absolutely natural means, and the regularity of the vibrations of musical sounds enables us to regulate the electrical currents with mathematical accuracy, to direct them at will to different sets of nerves, and through them to the diverse portions of the body which may need their stimulating or sedative influence. Besides this, there is the metaphysical influence I have spoken of, which re-acts upon the physical system, through the sensibilities, by arousing auxiliary electrical currents.

Let me suggest to your readers a simple experiment; one which is quite elementary, but which, if properly conducted, can not fail of being successful—at any rate, it never has failed in my hands. Take a person who is suffering from a fever; carefully note his pulse. Now, take your *tempo* as nearly as may be from the pulsations, and play in the person's hearing, with well marked rhythm but not too loudly, a march in the major mode. After a few minutes slacken the time very gradually, and you will find the patient's pulse sympathetically growing less frequent; then modulate carefully into a minor key and you will find, according to the temperament of your patient, a change for the better or for the worse in the number of pulse-beats. A very few experiments will enable any one to materially benefit any fever patient. I must say right here that the sufferer himself should not do the playing—he should be perfectly passive and receptive.

I have treated with remarkable success all sorts of nervous disorders by means of music alone, and have been myself repeatedly astonished to see its curative effects in diseases of the digestive organs and even in cutaneous affections. At first I used selections from the old masters exclusively, but of late I have found that in cases of melancholia modern works are better; and for certain classes of diseases I have myself prepared a number of therapeutic compositions, two of which I have the honor of forwarding to you by the present mail; the one, *opus 23*, is a specific against hysteria, the other, *opus 35*, I have found very helpful in cases of dyspepsia. They are both quartettes for strings—I have found that the most satisfactory vehicle for the administration of musical medicine—and I shall be happy to have you report upon their effects at your earliest convenience. [We have forwarded these two remarkable compositions to a medical friend of ours in a neighboring State, who being himself a member of a string quartette, will experiment and report before long.—ED. K. M. R.]

I might cite instances of cures, where all other remedies had failed, but I fear I have already written more upon the subject than you will wish to give space to, and those whose interest may have been aroused in the subject by this letter will ere many months have an opportunity to read in my book a full, reasoned *expose* of my system, with authentic clinical reports carefully tabulated and officially certified.

Yours, etc.,

DIDSECHRISTO NOLUOFVITCH, M. D., Ph. D.,  
Professor of Therapeutics to the University of Kharkoff.

### THE PAGANINI OF REALITY.

**P**AGANINI'S wierd talent, the stories of his alliance with the Evil One, of crimes committed in Italy, of his incarceration in consequence thereof, are familiar to our readers. We do not know whether they will thank us for dispelling the mystic charm which these rumors have given to the vague personal history of this strange man by re-publishing a letter written by Paganini himself to the *Revue Musicale* in reference to these very matters; but as we think they ought to know the truth, we give it entire, premising it with the remark that we reproduce the translation furnished to the New York *Art Journal* by Mr. F. A. Mollenhauer:

PARIS, April 21, 1831.

*Editor of the Revue Musicale:* SIR—So many marks of kindness have been lavished upon me by the French public, so decided has been the applause I have received from it, that I can not but believe in the celebrity which is said to have preceded me in Paris, and also that my performance in the several concerts I have given there has not been entirely unworthy my reputation. But if I could entertain any doubt on this subject, it would be at once dispelled when I observe the pains your artists take to represent my figure, and the multitude of portraits of Paganini with which the very walls of your vast capital are hung. Mere portraits, however, likenesses or not, are insufficient to satisfy these speculators. It was only yesterday that, walking along the Boulevard des Italiens, I saw in a print shop a lithograph of "Paganini in Prison." "Good!" said I to myself, "here are some honest fellows now who, like Basile, are making money of a calumny which has pursued my steps for these fifteen years past." However, I looked on good-humoredly, and amused myself with the various little details with which the genius of the artist had illustrated this mystification, when I found a crowd assembled round me, every one occupied in comparing my appearance and figure with that of the young man in the print, and satisfying himself how much I was altered since my imprisonment. I now found that these cockneys, I think you call them, took the matter in earnest, and I saw that the speculation was not a bad one. It came into my head that, since all the world must live, I might as well furnish the gentlemen who are so good as to trouble themselves about me with some more anecdotes, which would afford subjects for prints just as good, and just as true, as the one I was then looking at. It is in order to make these anecdotes public that I beg the favor of you, sir, to insert my letter in your *Revue*.

These gentlemen represent me in prison; but they do not know what sent me there, and in that point they are about as wise as myself, or as those who first circulated the anecdote. There are many versions of the story, each of which might furnish a good subject for an engraving. For instance, one version is that finding a rival in company with my mistress I bravely stabbed him in the back, at a moment when he was unable to defend himself; another makes my mistress, instead of my rival, the victim of my jealous fury. How I put her to death is, again, a point on which the

relations do not agree, some contending for the dagger, while others insist that it was by poison. In short, every one relates the story his own way, and the lithographists are welcome to take the same freedom. Let me tell you what happened to myself in Padua, about fifteen years ago, on this very subject. I had given a concert with some success; the next day I went to a table-d'hôte; I entered the room late; was, perhaps, the sixtieth guest, and took my seat unnoticed. One of the company expressed himself in flattering terms of the effect produced by my performance the evening before. His next neighbor agreed in the praises bestowed on me, but added—"Nobody ought to be surprised at Paganini's ability; he owes it all to an eight years' solitary imprisonment in a dungeon, with nothing but his violin to occupy his time, or soften the rigors of his confinement. He was condemned to this long incarceration for having assassinated a friend of mine, who was unfortunate enough to be his rival."

As you may easily believe, every one was loud in denouncing the enormity of my crime; when I addressed myself to the speaker, begging him to inform me where and when this tragical adventure had occurred. All eyes were in an instant turned upon me, and you may judge the astonishment of the company at finding the hero of this tale of murder and imprisonment one among them. The relator of the story was not a little embarrassed: "it was not a friend of his own that had fallen—he had heard—he had been told—he believed—but after all it was very possible he might have been deceived," etc.

Now see, sir, how easy it is to play with the reputation of an artist, merely because men, inclined to indulge in idleness themselves, can not conceive it possible that he may have studied as closely in his own chamber, and in full possession of his liberty, as he would if he had been chained up in a dungeon.

At Vienna, a report still more ridiculous got into circulation, and served to show how boundless is the credulity of some enthusiasts. I had been playing the variations called "Le Streghe" (the Witches). A gentleman, who was represented to me as having a pale complexion, a melancholy air, and eyes full of inspiration, said to some who were admiring my performance, that, for his part, he saw nothing astonishing in my playing, for that, while I was executing the variations, he had distinctly seen the devil close to me, guiding my fingers and directing my bow; that the said devil was dressed in red; had horns and a tail; and moreover, that the striking likeness of our countenances plainly proved the relationship between us. It was impossible to refuse credence to so circumstantial and minute a description, and from that time many really believed that they had detected the true origin of what are called my *tours de force*.

For a long time I was seriously annoyed by all these reports thus circulated about me. I endeavored to prove to demonstration the absurdity of them. I represented that, from the age of fourteen years, I had been constantly before the eyes of the public and giving concerts; that for sixteen years I had been employed as leader of the band, and director of music to the court; that, if I had really suffered eight years' imprisonment, for the murder either of mistress or rival, it must have been before I became known to the public; or, in other words, I must have had a mistress and rival at seven years of age. I called on the ambassador of my own country resident in Vienna, to testify that he had known me for nearly twenty years, during all which time my conduct had been that of an honest man. By these means I succeeded in silencing calumny for the moment; but calumny is never totally extinguished, and I was not surprised to find it revive in this city. What is to be done, sir? For my part I see nothing else for it but to leave malignity at liberty to disport itself at my expense. Before I close my letter, however, it may be as well to put you in pos-

session of the occurrence which has given rise to all these unfavorable reports of me.

A violin-player, named D—i, who was at Milan in 1798, associated himself with two other men of bad character, and engaged with them in a plot to assassinate, by night, the curate of a neighboring village, supposed to be in possession of much wealth. Luckily for the curate, the heart of one of the conspirators failed him, and he denounced his companions. The gendarmes watched the spot, and took D—i and his accomplices into custody at the moment they arrived at the curate's dwelling. They were condemned to twenty years' confinement in irons; but Gen. Menou, having been appointed Governor of Milan, set the violin-player at liberty at the end of two.

Would you believe it, sir, this is the sole foundation upon which the whole history of my incarceration has been erected? A violin-player, whose name ended in i, had been engaged in a murder and imprisoned, it could be only Paganini, and the assassinated party was converted into either my rival or my mistress—and it was I, Paganini, who had been so many years loaded with chains, and immured in a dungeon. Solely with the view of wringing from me the secret of my new system have they complimented me with fetters, whose only effect would have been to paralyze my arms.

Once more, if people will continue obstinate in a belief which contradicts all likelihood, nothing remains for me but submission. I retain still, however, one hope; it is that, when I am no more, calumny will, at length, consent to abandon her prey; and that those even who have so cruelly revenged themselves on my success during life will at least allow my ashes to repose in peace.

Accept, etc.,

PAGANINI.

**M**E. MARCHESI, the famous singing teacher, who counts Mme. Gerster among her pupils, recently heard Mlle. Vachot, Mr. Mapleson's new prima donna, sing in a concert at Treport. She writes, in a letter lately published in the *Signale*, that she "sang in a thin and rather trembling voice, but with much charm and grace, the Page's romance from 'Le Nozze di Figaro' and the air from 'Il Barbiere di Seviglia.'"

**W**HEN the late Khedive was expelled from Egypt, he established his harem in Naples, to the great disgust of the Italians. Not long afterward a number of the inmates escaped. One of them, named Sahibé, discovered that she had a charming voice and sought employment in Vienna, where she has been engaged by the manager of the Josef-Stadt Theatre. An Egyptian prima donna will certainly prove a novelty.

**W**E read in *The American Art Journal* of Oct. 15: "The Decker & Son pianos have been awarded the first premium at the St. Louis Exposition, October 5. Their agent exhibited both uprights and squares, and also took the premium for best brass and string instruments. The Decker & Son pianos have invariably been awarded the highest premium wherever placed in competition, since 1858."

There is but one objection to the statement: it is not true. Here is the official offer of premiums, and those the exhibitor, not Decker & Son's nor any other instruments took:

#### CLASS Q.—MUSICAL INSTRUMENTS.

Best Display of Musical Instruments, Pianos and Organs.....Dip. & \$100  
Best Display of Brass Instruments.....Dip. & 25  
Best Display of String Instruments.....Dip. & 25

It will be noticed that the question is purely one of "display" for all instruments. We do not know who gave the *Art Journal* its misinformation, though we do not think it was the agent of Decker & Son.



# CHAMPAGNER PERLEN.

BEADS OF CHAMPAGNE.

**Composed by**

POLKA CAPRICE.

ERNEST SCHUETZ.

*Con brio.*

*Giocoso.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, both in bass clef. The upper staff contains a melody with various fingerings (e.g., 4, 3, 2, 1, 2, 4, 3, 2, 1, 3, 4, 1, 4, 1) and a trill marked with a cross. The lower staff provides harmonic accompaniment with chords and single notes. The second system begins with a treble clef staff, likely for a piano accompaniment, followed by a return to two bass clef staves. This section includes a piano (p) dynamic marking and features several measures with triplets and sustained notes, each labeled with a 'Ped.' (pedal) instruction. The score concludes with a final chord in the lower staff.

The musical score for "The Rose Tree" is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for a single melodic line on a five-line staff, using a treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. Pedal points are marked with the word "Ped." below the staff at the beginning of measures 1, 2, 4, and 6. A dynamic marking of *p* (piano) appears at the start of measure 10. The score concludes with a double bar line and a repeat sign. Below the first system, the publisher information is printed: [Western Electrotpe Foundry Music Dnt. 207 Chestnut St. Louis].

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of four measures, and the second system consists of four measures. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a piano (p) dynamic. The first system ends with a repeat sign, and the second system begins with a 'Ped.' (pedal) instruction. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as performance markings like 'Ped.' and 'p'.

The image shows a page of a musical score for 'The Swan' from 'The Carnival of the Animals' by Camille Saint-Saëns. The score is for piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'Ped.' and 'f'. The page is numbered 10 in the top right corner.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and solo voice. The piano part is in the lower register, and the vocal part is in the upper register. The score includes a piano introduction, a vocal entry, and a piano solo section. The piano part is marked with 'Ped.' (Pedal) and 'f' (forte). The vocal part is marked with 'p' (piano) and 'f' (forte). The score is in 3/4 time and G major.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, both with treble clefs. The music is in 2/4 time. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the first four measures of the piece. The second system contains the next four measures. The piano part features a prominent triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The voice part has a melody that is simple and catchy. The score includes fingerings, breath marks, and a dynamic marking of *mf* (mezzo-forte).

[illegible]

Ped. Ped. Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. \*

ff ff sf ff





## LESSON TO REVERIE NOCTURNE.

BY ROBERT GOLDBECK.

A. Strike the first note of the bass in such a manner as to produce a clear, bell-like tone (using pedal as indicated), and follow with the second measure more softly and delicately. This is an excellent way to begin a piece, and will set off more distinctly the melody (1st subject) in the right hand.

B. The first three notes of the theme being a repetition of the tone c, particular care should be taken to effect a *quasi legato* between the repeated tones, by means of a flexible, slightly undulating wrist.

C. Notice the tied notes (ae); they are easily overlooked.

D. Do not hurry with the execution of the run.

E. The half-staccato notes should be played with a light, bounding wrist, but not in too demonstrative a way.

F. *Poco agitato* (slightly agitated) may be played in faster tempo.

G. The second principal subject occurs here in the bass. It should be played much more heavily than the first subject, but not too fast. The "*poco agitato*," as indicated, may be interpreted rather by a greater intensity than faster tempo.

H. Increasing in impassioned rendition.

I. Very melodiously and gracefully.

K. Practice this run slowly and carefully a number of times, so as to attain safety, fluency, and evenness.

L. The returning first subject should be executed in a soft, almost shadowy, way.

M. *Slargando* means both heavier and slower.

N. The middle part of the chords in the right hand should be made prominent; likewise the lower part at O.

P. Mark the notes of the left hand, even when playing them softly toward the close.

Q. End the nocturne as *piano* as possible.

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To Miss Alice Beach.

# REVERIE NOCTURNE.

ROBERT GOLDBECK.

*Allegretto.*

The first system of musical notation for 'Reverie Nocturne' is in 6/8 time and B-flat major. It consists of two staves. The right staff begins with a treble clef and a key signature of two flats. The left staff begins with a bass clef and a key signature of two flats. The music is marked *mf* (mezzo-forte) and includes fingerings (1-5) and pedaling instructions (Ped.). A section labeled 'A' is indicated by a bracket. A repeat sign is present at the end of the system.

The second system of musical notation continues the piece. It features a section labeled 'C' with a repeat sign. The music includes various fingerings and pedaling instructions. The tempo remains *Allegretto*.

*a tempo.*

The third system of musical notation is marked *a tempo*. It includes a section labeled 'D' with a *rit.* (ritardando) marking. The music features complex fingerings and pedaling instructions. The tempo remains *a tempo*.

The fourth system of musical notation concludes the piece. It includes a section labeled 'E' and a *rit.* marking. The music features complex fingerings and pedaling instructions. The tempo remains *a tempo*.

The musical score for "The Rose Tree" is presented in a two-staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is marked with a tempo of "Moderato" and a dynamic of "p" (piano). The score is divided into five measures, each containing a vocal line and a piano accompaniment. The vocal line features a melody with various ornaments, including grace notes and slurs. The piano accompaniment consists of a simple harmonic pattern in the bass. The score is written in a traditional, handwritten style, with a large, decorative initial "M" at the beginning of the first measure. The piece concludes with a final cadence in the fifth measure.

5  
3

3  
2

4  
2

F

*cresc.*

*Poco agitato.*

*rit.*

Ped. Ped. Ped. Ped. Ped. Ped.

*Poco agitato.*

*p*

*pe sanc.*

*Lunga pausa.*

*f marcato il canto.*

*1 2 3*

*1 2*

*1 3*

*2 4*

*Ped.*

*G*

*\* 4 5*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

The image shows a page of a musical score for a piano and harp. The main part of the score is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music consists of chords and single notes. There are several measures of music, some with fingerings (1, 2, 3, 4) and a 'Ped.' (pedal) marking. A harp part is written on a separate staff above the main grand staff, featuring arpeggiated chords. The tempo is marked 'Grandioso. ff' (fortissimo). The page is numbered '1' in the bottom right corner.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The piece consists of six measures. The first measure has a "Ped." (pedal) marking below the bass staff. The second measure has a "Ped." marking below the bass staff. The third measure has a "Ped." marking below the bass staff. The fourth measure has a "Ped." marking below the bass staff. The fifth measure has a "Ped." marking below the bass staff. The sixth measure has a "Ped." marking below the bass staff. The score is written in a simple, clear style with a large font for the notes and a small font for the markings. The title "The Rose Tree" is written in a decorative font at the top of the page.



First system of musical notation. The right hand features a complex, rapid passage with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' below the bass staff. The system concludes with a first ending bracket labeled 'I' and the tempo marking 'a tempo.'.

Second system of musical notation. The right hand continues with intricate fingerings and rapid runs. The left hand maintains the accompaniment. Pedal points are marked throughout. The system ends with a final note in the right hand.

Third system of musical notation. This system includes a 'cadenza.' section in the right hand, marked with a 'K' symbol. It is followed by a 'molto rit.' (very slow) section and then a 'lento.' (slow) section. The right hand has a few notes in the 'lento' section, while the left hand continues. A double asterisk '\*' is placed at the end of the system.

Fourth system of musical notation, beginning with the section 'L Tempo I.' The right hand has a few notes, while the left hand plays a continuous pattern of eighth notes. Pedal points are marked. The system ends with a final note in the right hand.

Fifth system of musical notation. The right hand features a series of chords and single notes. The left hand continues with the eighth-note accompaniment. Pedal points are marked. The system ends with a final note in the right hand.

First system of musical notation. The right hand features a series of chords and arpeggios with fingerings 2, 1, 5, 2, 4, 3, 2, 4, 1, 4, 1, 4, 1, 5, 3, 4, 2, 5, 4, 2, 3, 1, 5, 3, 5, 2, 4, 1, 3, 2, 5, 2, 4. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the staff.

Second system of musical notation. The right hand continues with arpeggiated figures and includes a measure with a fermata and a 'p' dynamic marking. The left hand maintains the eighth-note accompaniment. Pedal points are indicated below the staff.

Third system of musical notation. The right hand features a crescendo ('cres.') leading into a 'M' section marked 'slargando' and 'Grandioso'. Dynamics include 'f' and 'ff'. The left hand continues the accompaniment. Pedal points are indicated below the staff.

Fourth system of musical notation. The right hand features a series of chords and arpeggios. The left hand continues the eighth-note accompaniment. Pedal points are indicated below the staff.

Fifth system of musical notation. The right hand features a series of chords and arpeggios. The left hand continues the eighth-note accompaniment. Pedal points are indicated below the staff.

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including a triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes. Pedal points are indicated below the bass staff. A dynamic marking of *f* (forte) appears in the final measure of the system.

Second system of musical notation. It begins with the tempo and dynamic markings *dim. a rit.* and *a tempo.* followed by *pp* (pianissimo). The right hand continues with intricate fingerings and beamed notes. The left hand maintains a consistent eighth-note accompaniment. A *Ped.* marking is present under the bass staff. The word *dolcissimo.* (dolcissimo) is written above the right hand in the middle of the system.

Third system of musical notation. The right hand features a series of descending and ascending runs with complex fingerings. The left hand continues with eighth-note accompaniment. Pedal points are marked below the bass staff. The system includes the markings *molto rit.* (molto ritardando), *p* (piano), *poco piu lento.* (poco più lento), and *ben p* (ben piano).

Fourth system of musical notation. The right hand has a dense texture of beamed sixteenth notes. The left hand continues with eighth-note accompaniment. Pedal points are marked below the bass staff. The system includes the markings *N* (for *Niente*) and *O rit.* (for *O poco più lento*).

Fifth system of musical notation. The right hand features a series of chords and beamed notes. The left hand continues with eighth-note accompaniment. Pedal points are marked below the bass staff. The system includes the markings *P* (for *Piano*), *f* (forte), *p* (piano), *Q* (for *Quasi*), and *pp* (pianissimo).



# DILOMEL POLKA.

Composed by

CHARLES KUNKEL.

## SECONDO.

TEMPO DI POLKA.

The musical score is written for piano and consists of five systems of two staves each (treble and bass). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'TEMPO DI POLKA.' and the section is 'SECONDO.'.

**System 1:** Treble staff starts with a half rest, followed by eighth notes. Bass staff has a half note. Dynamics: *mf*, *f*, *p*. Fingerings: 3, 4, 5, 3, 4, 3, 2, 1, 2.

**System 2:** Treble staff has eighth notes. Bass staff has eighth notes. Dynamics: *f*, *f*.

**System 3:** Treble staff has eighth notes. Bass staff has eighth notes. Dynamics: *f*, *f*, *f*. Fingerings: 5, 4, 3, 2, 1, 3, 4, 5, 4, 3, 2, 1.

**System 4:** Treble staff has eighth notes. Bass staff has eighth notes. Dynamics: *mf*, *f*, *f*, *mf*. Fingerings: 4, 3, 2, 1, 2, 2, 1, 5, 1, 3, 2, 1, 5, 1, 4.

**System 5:** Treble staff has eighth notes. Bass staff has eighth notes. Dynamics: *f*. Fingerings: 3, 1, 4, 2, 3, 1, 2, 1, 5, 1, 3, 2, 1, 5, 1, 4.

**Composed by**

## CHARLES KUNKEL.

PRIMO.

TEMPO DI POLKA.

[Philomel Polka—2.]

# SECONDO.

TRIO.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a simple bass line. Fingering numbers (2, 1, 5, 3, 2, 2) are indicated below the left hand notes.

Second system of musical notation. The right hand continues with chords. The left hand has a fingering of 1, 5, 3, 2. The system concludes with a forte (*f*) dynamic marking. Fingering numbers (3, 1, 4, 1) are shown above the right hand notes in the final measure.

Third system of musical notation. The right hand plays chords. The left hand has a fingering of 5, 1, 3, 2. A piano (*p*) dynamic marking is present. Fingering numbers (3, 1, 4, 1) are shown above the right hand notes in the first two measures.

Fourth system of musical notation. The right hand features a melodic line with a triplet (4, 3, 2) and other notes (1, 2, 2, 1, 5, 1, 3, 2, 1, 5, 1, 4). Dynamics include mezzo-forte (*mf*), forte (*f*), and mezzo-forte (*mf*). The left hand provides a steady bass accompaniment.

Fifth system of musical notation. The right hand continues with a complex melodic line. Dynamics include forte (*f*) and sfzando (*sf*). The left hand maintains the bass accompaniment. Fingering numbers are extensive throughout both hands.



PRIMO.

TRIO.

8

*p*

*cres.*

*f*

*p*

*f*

*f*

*f*

*mf*

*f*

*sf*

# LET ME DREAM AGAIN.

Solch Träumen liebt mein Herz.

Poem by B. C. STEPHENSON.

Music by ARTHUR SULLIVAN.

*Andante Espressivo.*

2. Die Kir - - chen-uhr im Glo-cken-thur - - me schlägt, Und Ah - - nung spä - ter Stund' sich  
1. Die Sonn' geht un - ter spät zur Ves - - per-stund', Und wie - - der neb'n der Gar-ten-

1. The sun is set - ting and the hour is late, Once more I stand be-side the  
2. The clock is strik - ing in the bel - - fry tower, And warns us of the ev - er

2. in Kir - - uns regt, Doch Bei - de ach - ten jetzt nicht auf die Zeit, Denn  
1. thür ich steh, Die Glo - cken geb'n des Ta - - ges Nei - - gung kund, Die

2. sie ver - geht, Lieb' bleibt in E - wig-keit! Ich fühl' sein Küs - sen auf der  
1. Kin - - der heim - wärts fröh - lich sing'n A - de. Und Lie - bes - wor - te, süß zu  
*crescendo.*

1. chil - - dren sing while on their home-ward way. And he is whis-p'ring words of  
2. time may pass a - way, but love a - bides. I feel his kis - ses on my

2. hei - - sen Stirn, Und in - nigst wün - sche nur das Schei - den fern.  
1. hör'n, er spricht, Wo - zu - halb zwi - felnd - Nein ich sa - ge nicht.  
dim. *p* rall. un poco più lento.

1. sweet in - tent, While I, half doubt - ing, whis - per a con - sent.  
2. fe - - ver'd brow, If we must sev - er, why should it be now.

1. & 2. Ist es ein Traum? dann Wa - chen ist blos Schmerz — Lasst mich nur träu - men —  
1 & 2. Is it a dream? then wak - ing would be pain — Oh, do not wake me!

1. & 2. sol - ches liebt mein Herz. Ist es ein Traum? dann Wa - chen ist blos Schmerz,  
crescendo.

1 & 1. let me dream a - gain. Is this a dream? then Wak - ing would be pain,

1. & 2. Lasst mich nur träu - men, mich nur träu - - men — sol - ches liebt mein Herz!  
appassionato.

1 & 2. Oh! do not wake me, do not wake me, let me dream a - gain!

[Let Me Dream Again—2.]



# THANK ME, NOT.

Words by MUELLER.

(Widmung.) -

**Music by ROBERT FRANZ.**

2. *Dein sind sie al - le ja ge - we - sen, Aus dei - - ner lie - ben Au - gen Licht.*  
 1. *O dan - ke nicht für die - se Lie - der, Mir ziemt es, dank - bar dir zu sein ;*

*Andante espressivo.*

 $mf$ 

1. O thank me not tho' sweet the mu - sic: Mine to en - joy, the praise be thine,  
2. When thy dear eyes with lov - ing ra - diance, On me ..... throw rays of sof - test light,

mf

*Legato.*

*Ped.*

*Ped.*

1. Du gabst sie mir.....; Ich ge - be wie - der, Was jetzt und einst und e - - wig dein.

I. From thee it came..... ; I but re - turn thee What thou has giv'n, it was not mine.

*Ped.*

*Ped.*

*Ped. Ped.*

2. Hab' ich sie treu - lich ab - - ge - le - sen, Kennst du die eig - - nen

{ Repeat 1st Line, }  
{ then go to the 3d. }

2. Plain - ly I read there these fair ver - ses, Know - est thou not... .. the

*Ped.\* Ped.*

*Ped.*

2. *Lie - - - der nicht?*      *Kennst du die eig - - - nen Lie - - - der nicht?*

2. song..... is thine ? Know - est thou not..... the song..... is thine ?

*Ped.*

*Ped.*

# O Wert Thou but My Own, Love!

O wenn du wärest mein eigen!

J. Hüchen.

CON ESPRESSIONE.

1 & 2. Ach wenn du wärest mein ei - - - gen, Wie

1 & 2. O wert thou but mine own, Love, How

2. wär' die Welt dann schön, Es blie - be nichts zu wün - schen, Als dich nur an - zu-sehn. Und  
 1. lieb sollst du mir sein! Wie wollt' ich tief im Her - zen Nur he - gen dich al-lein! Und

1. dear thou'dst be to me! Deep, deep with - in my heart, Love, I'd cher - ish on - ly thee! My  
 2. bright this world would be! I'd have no more to wish, Love, But still to gaze on thee. I'd

2. ganz ver - sun - ken in mein Glück, Er - hielt die Welt nicht ei - nen Blick; Ach wenn du wärest mein  
 1. al - le Wonn' und al - les Glück Mir schö - pfen nur aus dei - nem Blick; Ach wenn du wärest mein

1. ev' - ry trea - sure, ev' - ry joy, I'd seek in thy love beam - ing eye. O wert thou but mine  
 2. prize nought else of earth - ly joy, If met by thy love beam - ing eye. O wert thou but mine

1. & 2. ei - - gen, Wie lieb sollst du mir sein! Wie lieb, wie lieb . . . sollst du mir sein!  
*cresc.* *ad lib.* *rit.*

1 & 2. own, Love, How dear, how dear thou'dst be! How dear, how dear . . . to me!  
*rit.*



The quarter notes in Tenor part of No. 10 are, strictly speaking, accessory tones, like some of those in the preceding sections. The Bass contains an organ point.



No passing tones proper; similar to No. 4.



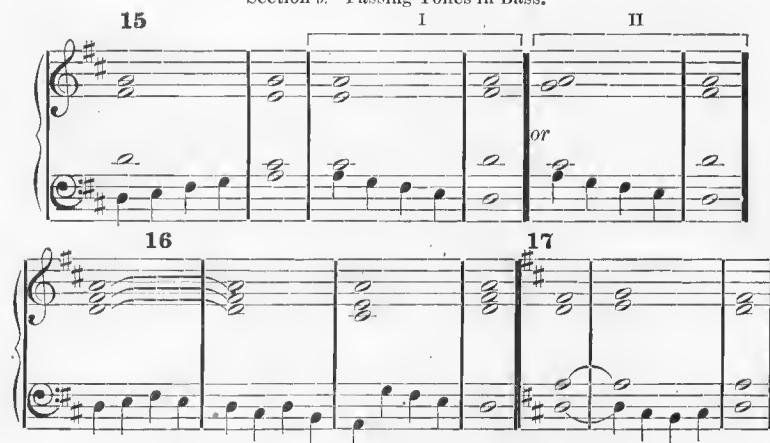
Lower g in No. 12, III, preferable, to avoid consecutive fifths.



## HARMONY.

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### Section 9. Passing Tones in Bass.



No. 16 contains a fault. The student may discover and correct it.

### Section 10. Passing Tones in the same chords with their Inversions, adding occasional Suspensions.



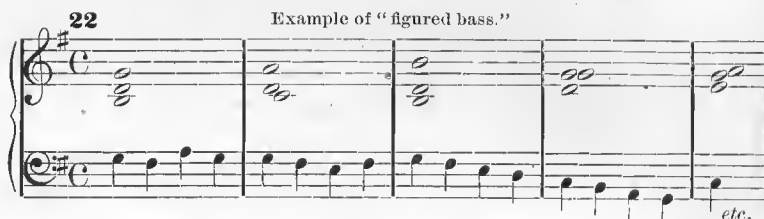
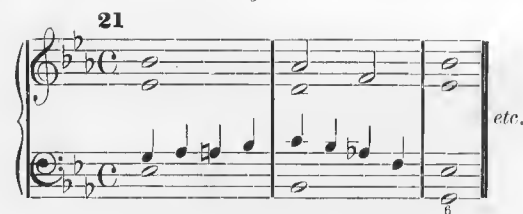
The consecutive 5ths in the upper parts of the first two measures (at 18) are not perceptible, partly because they occur in repeated chords, and partly because each of the 5ths forms a dissonance with the lower parts, which obscures them.



(Example 19 continued.)



This example (19) consists 4 times two measures, then ends upon an accented chord (see Accent).



Example of "figured bass."

§ 146. Passing tones thus introduced to embellish one or more parts, produce what is termed "figured parts" or "figuration of parts".

## HARMONY.

123

### Section 11. Responses in different parts through Imitation.



At No. 23 the Alto intones a motive (see Motive) to which the Bass responds in a similar strain; the Tenor then takes up the same motive, the Alto accompanying it in contrary movement, when, finally, the Soprano closes with a response sufficiently similar to complete the exchange of musical thought.

## Proposta and Risposta.

§ 147. The process of "Proposta and Risposta" (question and answer) as it might be termed—a sort of musical conversation—is called *Imitation*. It is the foundation upon which the complicated forms of Canon and Fugue rest. The student will do well to study the movement of the parts in the foregoing and following examples, observing that they are strictly the same as those previously given in the explanation and practice of the three chords under discussion. The Passing tones are merely additions to infuse into these plain harmonies thought and animation. These short examples may be regarded as fragments of composition in which the Passing tones form the Melody, while the sustained tones furnish the Harmony, a uniting, as it were, of soul and body.



Ex. 293.

ANALYSIS.—The motive (Proposta) is given by the Soprano, accompanied by the Bass in a similar strain, for the purpose of more delicate harmonization. The Tenor's answer (Risposta) is accompanied by a similar rhythm in the Alto, thus causing all the four voices to take part in the musical conversation. The last measure contains an unprepared double suspension:  $\frac{9}{8}$ — $\frac{3}{4}$ .—This move may also be explained as a progression from Dominant 7th to Tonic over organ point.

The following example, when completed, is to resemble the preceding one in rhythm and general management of question and answer. The motive is given in the Soprano; the student may supply the answers.

Ex. 294.

It may be observed that the Risposta of the Soprano ends with an eighth note, the Risposta of the Tenor with a dotted quarter note. This is allowable, "imitation" not being subject to strict rule other than that of general symmetry and coherent design.

### Imitation.

§ 148. Imitation is not a form of art like the Canon or the Fugue. It is merely a general resource of composition, not subject to set rules: the uni-

### HARMONY.

125

versal source whence spring all artistic forms of composition. It may consequently be introduced as a mere embellishment, or for the purpose of impressing the listening mind with a more strongly defined musical thought. Through Imitation a musical phrase acquires meaning and force. Music then ceases to be mere beautiful sound, and the ear learns to hear and perceive greater depths in the flowing stream of Harmony and Melody, bringing to the surface, as it were, the more delicate movements of intermediate parts.

### Different kinds of Imitation.

The least complicated of these is

#### SIMPLE FREE IMITATION.

§ 149. A theme, phrase or motive is introduced by one of the voices, accompanied by the harmonies of one, several, or all of the others (or the theme may be given by some part of an instrumental piece). Immediately after (or very soon after) another voice repeats the same phrase or one very similar to it, while the first voice may join the more sustained harmonies of the remaining voices. Such simple Free Imitation may occur at the beginning of a piece; it may then be discontinued and taken up later. Symmetry and design must give acceptable shape to the whole piece. In other cases Imitation may be resorted to later in a piece to enhance the general effect.

#### COMPLEX FREE IMITATION.

§ 150. This consists of a closer combination of Proposta and Risposta. The latter may commence before the former has been given in its entirety, or immediately after, and both will continue with similarity of movement, or one distinguished from the sustained harmonies. Three or more voices may join in this more animated exchange of musical thought. The continuation of the Proposta, after the Risposta has made its appearance, bears the name of counter point.

#### STRICT IMITATION.

§ 151. From complete Free Imitation there is but one step to complex strict Imitation, resulting in Canon or Fugue. Strict Imitation implies an exact (as in Canon) or nearly exact (as in Fugue) reproduction of the Proposta when it appears as Risposta. In the Canon the terms Proposta and Risposta are generally retained. In Fugue the terms Dux (Leader, Theme, subject proposta) and Comes (companion, answer, risposta) are more usual.

In the various styles of Imitation the Risposta may be given in the Octave, Fifth, Fourth, Second, Third, etc.

### Figuration of Parts.

§ 152. This may occur without Imitation, in one or more parts, alternately or together. It occurs frequently in the Bass. A simple example has been given in Ex. 291, Section 10, No. 21.

NOTE.—In the present work space will not permit to go beyond the introduction (to some extent) of Free and Complex Imitation.

### Exercises.

The student may enrich these simple chord positions and series with Passing tones according to directions given with each exercise. To accomplish this, the student is permitted to make changes in the position of the tones forming the chords. An example is given to show how this is to be managed. The Bass should remain the same in its principal points. Each example may be written with three or four variations. Suspensions may be occasionally introduced.

Ex. 295.

3 Write Figuration and Imitation. 4

Alto and Bass may give Reposta and Risposta.

### HARMONY.

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5 Add Passing Tones in Melody. Add Passing Tones with Imitation *ad libitum*.

Example 295, No. 1, reproduced: to show how to add Passing Tones and Imitations to a given chord series:

Chord Series of Ex. 295, No. 1.

a. The same with Passing Tones in Soprano.

b. The same chord series changed to suit an introduction of Imitation. c. Imitation introduced in the same changed chord series.

d. Another change of the same chord series with Imitation and Suspension.



## CORRESPONDENCE.

WORCESTER, MASS., Oct. 1, 1881.

**E**DITOR KUNKEL'S MUSICAL REVIEW:—Our annual musical festival has just ended in fine style. It has been in many respects a great improvement on former festivals, although many amateur nobodies were introduced again. It has always been the policy of Mr. A. C. Monroe to introduce here, in this festival, people who would sing or play for nothing and pay their own expenses. This season, for some reason, he has slightly departed from this policy, and has actually engaged some eminent artists, whom he had to pay for their services—Miss Kellogg, Cary, Winant, Tom Karl, Remmert, Whitney, and Mme. Rivé-King.

These seven artists are all worthy to appear in concerts of the highest-class, and six of them are Americans. Then there were also some others of the soloists who were above mediocrity—Mrs. Gleason (why Hiltz-Gleason?), Mr. Edward Dexter, Mr. Theo. Toedt, and Mme. Liebe. As for the remainder of the soloists, they were totally unfit to appear in any concert, let alone a musical festival. I enclose the programmes. [Programmes would occupy too much space to give them entire.—Ed. K. M. R.]

Miss Kellogg was in fine voice, and made her first appearance since her return from Europe. She has neither deteriorated nor improved. She is a most admirable and conscientious artist, but I was somewhat disappointed at her selections—the hackneyed aria from "Traviata," "Ah for'se lui," and the polonaise from "Mignon." She was also to have sung the soprano solo in Mendelssohn's Loreley, but absolutely refused to sing it, and Miss Sims was substituted. Miss Cary was grand, especially in the concerted music, but her solo selection was insignificant—Sullivan's "Lost Chord." Miss Emily Winant is fast building up an admirable reputation. Her voice is fuller and richer than Cary's, and she made a most marked impression. Mr. Edward Dexter and Mrs. Gleason both sang artistically, and the audience were quite enthusiastic in their applause of both of them. Mr. Dexter comes from Cincinnati, and Mrs. Gleason from Chicago. Mr. Dexter's voice is heavier and more dramatic, and much better cultivated than Mrs. Gleason's, but the latter is much younger, and with greater culture promises much. Of Myron W. Whitney we can not add to the sentence "He is in every sense a great artist," and his appearances here were only repetitions of his unqualified successes wherever he has appeared. Mr. Remmert made his first appearance here, and established his reputation as an artist of the first rank. We shall all be glad to hear more of Mr. Remmert. Mme. Liebe and her brother, the former a violinist, the latter a violoncellist, did not create much enthusiasm. Why Mr. Monroe sent to Europe for these artists when so much better ones are lying around loose, is what many people are asking here. Mme. Rivé-King was the star of the festival (speaking in a strictly artistic sense), and gave by far the most important composition of any of the soloists, Saint Saëns' great G minor concerto. Mme. King played grandly; to a technique and power, and a masterly grasp of her subject only surpassed by Rubinstein, she unites a finish, delicacy and velocity only equaled by Joseffy. She was in complete sympathy with the composer's meaning, and gave a most poetical interpretation, as well as one of the most dazzlingly brilliant specimens of virtuosity I have ever heard. I know what the technical difficulties of this concerto are. There is none more difficult. The Steinway grand seemed almost human, so sympathetic and beautiful were the tones brought

from it by Mme. King. Her performance of the concerto aroused the first spontaneous outburst of applause from the audience.

The orchestra, under the baton of the veteran Carl Zerrahn, was composed of forty men picked from the best players in Boston, and they acquitted themselves admirably. The festival was a financial success, and was a great improvement over previous ones.

W. H. W.

NEW YORK, Sept. 20.

**E**DITOR KUNKEL'S MUSICAL REVIEW:—Colonel Mapleson opened his season Monday evening, the 17th inst., with "Lohengrin," Miss Minnie Hauck appearing in the title role. Miss Hauck is a good, painstaking artist, but the role of Elsa is too much for her, and if, as she claims, she is the favorite Elsa of Wagner, I must confess I have no conception of the character. Campanini is fast losing his charming voice, and is in no way comparable with the Campanini of three years ago. The chorus is poor and the orchestra rough. The attendance was large, but a great deal of it was "paper." Mr. Mapleson will lose heavily this season, much more than he made last. On Wednesday evening they gave Carmen.

Mr. White, of the *Herald*, says:

Carmen was given at the Academy of Music last evening before a large audience. In this opera Miss Hauck has heretofore made one of her greatest triumphs, and last evening she confirmed the good impressions she first created in the role of Carmen. Signor del Puente as the Toreador made his first appearance this season, received a hearty welcome, and sang charmingly. "Mlle. Dotti" was at once recognized on her entry as Mrs. Swift, of last year's operatic memories, in a blonde wig. She was received, on her appearance, in dead silence. Exact justice demands, however, the statement that Mlle. Dotti does not sing so badly as Mrs. Swift did. The voice is of much the same harsh, unpleasant quality, but the method is better and shows evident results of recent study. Signor Runzio was never a first-class tenor, and bearing this in mind, he did quite well last evening. The chorus and orchestra were ragged in their work, despite Signor Arditi's watchful care, and it would be unkind to exactly describe all their proceedings. If it is inferred from this alone that, aside from Miss Hauck and Signor Del Puente, the performance was uneven and failed to arouse interest, the exact state of affairs will have been correctly divined.

The press here universally condemn Mr. Mapleson's company so far as heard, with the exception of Galassi, Del Puente, Miss Hauck, and Campanini.

Mad. Madaline Schiller has returned from Europe, and will make her *rentree* in the first concert of the Philharmonic, playing the second concerto of Tchaikovsky. Maurice Dengremont will appear at the second, Rafael Joseffy at the third, and Herman Reitzel at the fifth. There are all kinds of rumors here about Mr. Herman, young Dengremont's impressario. It is alleged that he has decamped with two or three thousand dollars of Weber's money, seven or eight hundred of Mr. John Lavine's, etc., etc. Mr. Herman may turn up all O. K. yet. I only give you the rumors flying around Fourteenth street.

Mr. Frederick Brandeis has written a new Tarentella, and dedicated it to that admirable artist, Mr. Richard Hoffman. Mr. Brandeis' larger works should be heard oftener in the concert room. I had the pleasure of hearing Mme. Rivé-King play one of his Gavottes (which I believe is published by your house), which impressed me as being a remarkably scholarly work, and one that shows positive genius. She also played a suite of three pieces (Poetic Thoughts) composed by Otto Floersheim, with which I was delighted, and which also shows genius of a high order. Why do we not hear more of these talented composers?

Dr. Danrosch is hard at work, and promises several important novelties during the season. The soloists for his symphony concerts have not been announced as yet.

Nothing further from Patti. What a contrast to the circus style of advertising so prevalent in America. Her management simply engages the halls, announces

she will come, and that is all there is of it. Compare this with the hurrah that preceded the advent of Jenny Lind, Nilsson, Lucca, Gerster, or any of the foreign stars that have visited us—even the titanic Rubinstein. She relies simply and solely on her great reputation, and considers it sufficient to simply announce "Adelina Patti will appear," to crowd the house, no matter how large. As she is booked to appear at Steinway Hall, November 9, we shall soon know whether she is coming or not.

Miss Emma Abbott has been giving the "west-siders" a season of two weeks of what she is pleased to call grand English opera at cheap prices. The houses have been bad, the criticisms very adverse, and the performances the worst of all. The performances, so far as Miss Abbott is concerned, are simply burlesques. Miss Abbott has entirely mistaken her vocation in life.

There is a strong probability that Thomas will have Rubinstein, Wagner, and Saint Saëns at his great festival here, and in Cincinnati and Chicago, next spring. Materna has already been engaged. The festivals promise to eclipse everything of the kind ever given in America.

The Kellogg Concert Company is doing splendidly, so Manager Pond reports. The Donaldi-Carreno Company is reported as being but poorly patronized. Strakosch is in high spirits, and says he is going to do a tremendous business with Gerster. I hope his expectations will be realized. Mme. Rivé-King will make a tour through Canada in December, commencing at Quebec.

Our piano manufacturers are all crowded with orders. Steinway & Sons, Chickering, Weber, Steck, Hazleton, Haines Bros., Decker Bros., Behning Bros., Kranich & Bach, and Sohmer, have all personally assured me that their business never was so brisk. Materials and labor have increased, and they all think they will be forced soon to advance prices again.

I was conversing on the subject of pianos the other day with an old piano man who knows what he is talking about, who assured me you had a piano manufactory in the west that made a most desirable piano, the "Chase," manufactured in Richmond, Indiana. He said it would compare most favorably with the best eastern makes.

"DARLING, wake up and stop snoring," said a Detroit woman to her husband.

"Eh? Whazza matter now?" he asked as he half raised up in bed.


"Won't you please stop snoring? If you only knew how homesick it made me I'm sure you would."

"Homesick! How the deuce can my innocent snore make you homesick?"

"Why, you know, darling, that the home on the coast from which you took me a joyous bride, was only half a mile from a government fog-horn, and every time you snore it reminds me so of home that I just can't stand it. Please lie on your side and have some respect for my feelings."

And then the brute spread himself out on his back and in five minutes had her bathed in tears as visions of the old home crept upon her.

**COLLEGE JOKES.**—A red-headed sophomore recently attended a masquerade wrapped from his neck to his heels in a brown cloth, and with his head bare. He represented a lighted cigar. A senior, who is dissatisfied with his photographs, has been sending them around to his friends with the following remarks written on the back: "Errata—1. Imagine more expression in the eyes. 2. Imagine a smaller nose. 3. Think of my natural vivacity in place of the dullness here. 4. Imagine my mustache." A Cornell man was recently injured by an accidental discharge of his duties. The *Yale News* presented the following transcript of an official excuse paper: "Please excuse my absence from college duties last Monday and Tuesday. I was confined to my room by seasickness." A man called out to his creditor: "Get out, you Ornithorhynchus!" The man departed meekly. "Who's that?" inquired a friend of the speaker. "An Ornithorhynchus." "How's that?" "Well, Webster defines him as 'a beast with a bill.'—*Yale Courant*. The following was evolved recently from the brilliant brain of one of our juniors, who has evidently been thinking seriously of his rhetoric! "Most lies are hyperboles. Hyperbole is a figure; hence most lies are figures. But figures can't lie. Ergo, a lie is not a lie, quod est demonstrandum."—*Vo Northwestern University*.



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## HOW SOME AUTHORS WORK.

**M**R. JAMES PAYN, the novelist, tells us that when he was a very young man, and had very little experience, he was reading on a coach box an account of some gigantic trees. One of them was described as sound outside, but within, for many feet, a mass of rottenness and decay. "If a boy should climb up, bird-nesting, into the fork of it, thought I, he might go down feet first and never be heard of again." "Then," he adds, "it struck me what an appropriate end it would be for a bad character of a novel. Before I had left the coach box, I had thought out 'Lost Sir Massingberd.'" Such a process lasted for a shorter time with Mr. Payn than with the majority of novelists; with many, the little seed might have germinated for years before it brought forth fruit. Yet Mr. Payn is remarkable for the clearness and coherency of his plots; they always hang well together, and have a substantial back-bone. Charles Lever was one of those authors who hated the drudgery of copying and revising. He says himself: "I wrote as I felt, sometimes in good spirits, sometimes in bad, always carelessly."

It constantly happens that authors themselves prefer those of their books which the public fail to appreciate. This was certainly the case with the late Lord Lytton. In one of his letters to Lady Blessington he says: "I have always found one is never so successful as when one is least sanguine. I felt in the deepest despondency about 'Pompeii' and 'Eugene Aram,' and was certain, nay, most presumptuous about 'Devereux,' which is the least generally popular of my writings." In the same way George Eliot was far more anxious to be known as the author of the "Spanish Gypsy," than of "Adam Bede."

Harriet Martineau first believed copying to be absolutely necessary. She had read Miss Edgeworth's account of her method of writing—submitting her rough sketch to her father, then copying and altering many times, till not one page of "Leonora," stood at last as it did at first. But such a tedious process did not suit Miss Martineau's habits of thought and her haste to appear in print. She found that there was no use copying if she did not alter, and that even if she did alter, she had to change back again; so she adopted Abbott's maxim "To know first what you want to say, and then say it in the first words that come to you."

**I**N musical matters, the St. Louis Fair is going from bad to worse. We can only hope that the increasing worthlessness of the exhibition of musical instruments may lead to a reaction that will bring about a radical change. The awarding of premiums for "best display" instead of quality, which enables parties exhibiting inferior instruments to make up in number what they lack in quality, is the last step in the stupidity of the management of musical exhibits. Already the majority of the makers of first-class pianos have withdrawn from a competition which is a farce, and two or three years more of such management will reduce the musical exhibits to mechanical orguinettes or similar instruments. Let the management of the Fair keep all its premiums for fat hogs and Durham bulls; let it not pretend to pass in judgment upon things it knows nothing about, but on the other hand let it give the different exhibitors an opportunity to be seen and heard in some hall, away from the racket of sewing-machines, of the man with the "greatest invention of the age," and leathern throat, etc., etc., and let them set certain hours when the different exhibitors can, if they choose, give recitals without being interfered with by competitors, who all seem to think that being part of a "hog-show," they ought to act as hoggishly as possible.



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#### How Berlioz Composed "La Damnation de Faust."

**B**ERLIOZ found it easy to be at once poet and composer. He wrote words and music with unexampled facility, taking advantage of every opportunity, in season or out of season, to push on with the task, and this is his own account of the manner in which his great work, "La Damnation de Faust," was composed:

"In an inn at Passau, on the frontiers of Bavaria, I wrote the introduction, 'Le vicil Hiver'; at Vienna, I composed the 'Scene on the banks of the Elbe,' the air of *Mephistopheles*, 'Voici des roses,' and the Dance of Sylphs. I have already told on what occasion and how I produced in one night, also at Vienna, the march on the Hungarian theme of Rakoczy. The extraordinary effect which it produced at Pesth led me to introduce it into the score of 'Faust,' after taking the liberty to place my hero in Hungary at the beginning of the action, and making him witness the march of a Hungarian army across the plain where he pursues his reveries. A German critic has found it very strange that I made *Faust* travel to such a place. I do not see why I should have refrained from doing so, and I would not have hesitated to lead him anywhere else, provided it were for the advantage of my work. I was not obliged to follow Goethe's plan, and the most eccentric travels can be attributed to such a personage as *Faust* without in any degree shocking *vraisemblance*. Other German critics having much later revived this singular thesis, and attacked me with violence because of the differences between my book and the plan and text of Goethe's 'Faust' (as though there were not other 'Fausts' besides that of Goethe; and as though one could put the whole of such a poem to music without interference with its order), I was silly enough to answer them in the preface to my 'Damnation de Faust.' I have often asked myself why these same critics did not reproach me for the book of my symphony 'Roméo et Juliette,' so unlike the immortal tragedy. No doubt they refrained because Shakespeare was not a German. Patriotism! Fetishism! Crétinism! At Pesth, when one evening I lost myself in the streets, I wrote the choral refrain of the 'Ronde des Paysans' by the light of the gas in a shop window. At Prague I rose in the middle of the night to set down a melody I was afraid would be forgotten—that of the angelic chorus in the apotheosis of Margaret. At Breslau I penned the words and music of the students' Latin song, 'Jam nox stellata'; and on returning to France, having gone to spend some days near Rouen, at the place of the Baron de Montville, I composed the great trio, 'Ange adoré.' The rest was written in Paris, but always as an improvisation, at my own house, at the café, in the garden of the Tuileries, and even on a post of the Boulevard du Temple. I did not seek the ideas; I let them come to me, and they presented themselves in an order the most unforeseen. \* \* I look upon the work as one of the best that I have produced, and until now the public appear to think with me."

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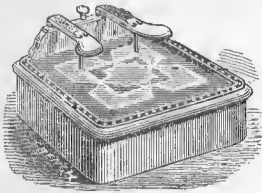
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(SUNG AT A GATHERING OF COLLEGE MEN.)

[Air—"Landlord fill the flowing bowl."]

Here have we met, good friends and true  
To have a jolly time, Sirs;  
To-morrow, serious things will do,  
To-night the glasses chime, Sirs.

CHORUS—So, to-night, we'll merry, merry be,  
Oh, to-night, we'll merry, merry be,  
Yes, to-night, we'll merry, merry be,  
And still we'll all be sober!

"Ah, time is fleeting," says the sage:  
All right, then, let him fleet, Sirs,  
Since e'en old hearts can laugh at age  
When youthfully they beat, Sirs.

So, to-night, etc.

Come, smooth the wrinkles from your brow,  
We're jolly boys once more, Sirs;  
To-morrow pills and law, but now,  
The golden smiles of yore, Sirs!

So, to-night, etc.

Now, fill your glasses to the brim;  
Here's to the fairest fair, Sirs!  
Each knows, of course, she smiles on him—  
Drink! She's beyond compare, Sirs!

So, to-night, etc.

Here's to the absent from the board,  
Yet present in the heart, Sirs,  
Those who to fondness' mystic cord  
Its sweetest thrills impart, Sirs.

So, to-night, etc.

Here's to the mem'ries of the past;  
Here's to the joys to come, Sirs,  
Here's to the things too good to last!—  
They're going—let's have some, Sirs!

So, to-night, etc.

—I. D. F.

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SEVERAL men were making purchases in a Seventh street store last week, says the Washington *Capital*, when a man who had been looking out of a window some time turned and said:

"Well, that's a bad case."

"What is it?" inquired two or three at once.

"Well, I don't know who is the husband of this woman out here in the wagon, but if I were he I'd go across the street and smash that fellow's head."

"Why?"

"Why, because he has been working like a beaver for the last half hour to get up a flirtation with her."

At this one of the men began to chuckle. Then the chuckle ran into a laugh, and finally he had to sit down.

"What's the matter with you?"

"Why, I'm—I'm that woman's husband."

"Are you? And you are laughing over the flirtation!"

"I—I can't help it," he said, as he went off into another fit. "Just think of him a flirting and strutting up and down and doing his prettiest when my old woman has been stone-blind for seven years. Ha! ha! ha!"

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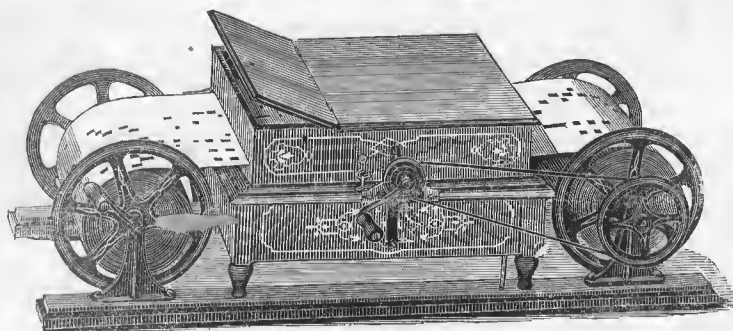
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**M**ASSENET'S new opera, "Herodiade," which is shortly to be produced in Brussels, has a semi-biblical subject. It treats of that Herodias who, through the instrumentality of her daughter, Salome, accomplished the death of John the Baptist. The action of the opera takes place in Jerusalem, and the different scenes represent a court in Herod's palace, a public place in Jerusalem, the Temple, a prison, and the banquet hall in Herod's palace.

**M**R. GEORGE GROVE, the editor of the admirable "Dictionary of Music and Musicians," now publishing, has found traces of an unknown symphony by Schubert, which is supposed to exist in the library of the Musical Society of Vienna. Schubert is known to have dedicated to the society in 1826 a symphony which has never been discovered. It has always been supposed that this was the grand symphony in C (his ninth), but the first page of that composition bears the date "March, 1828." If the symphony which Schubert dedicated to the Musical Society was ever delivered, as there is no reason to doubt that it was, Mr. Grove hopes that a thorough search in the society's library will bring it to light.

**F**AIR Bostonian, summering with her husband in Germany, writes concerning a recent visit paid to Liszt, as follows: "Liszt received us with great cordiality, but shortly after we arrived seemed to sink into a sort of lethargy, from which he roused himself comparatively few times during our visit. He was very polite to me, however, and escorted me both to and from the dinner table. I was, I must confess, greatly disappointed in him, and wondered if he had always been like that, or if his peculiarities were owing to the weakness under which he has suffered since he had a fall recently. The first words of G—, when we left, decided this question for me, for he said: 'He is dying.' He further said: 'The change since I saw him last is almost incredible.' So, instead of the brilliant, witty, celebrated Liszt, I only saw a broken-down feeble old man."

**BOOKS AND PAMPHLETS RECEIVED.**

**A**RT AND MUSIC, Vol. I., No. I. The first number of this new publication is before us, and is in every way creditable. The subscription price is six dollars a year, or fifty cents per number. Although it deals almost exclusively with St. Louis art matters, it is worthy of circulation anywhere, and especially in the West. We give it a welcome to our exchange table, and wish it all possible success.

HENRY BEHNING has handed us his catalogue. It is elegant and complete, and should be consulted by all piano buyers.

C. KURTZMAN has also recently issued a new and very attractive catalogue of his meritorious instruments, which he will be happy to send to all who may apply for it.

While upon the subject of catalogues, we want to say that we like the sensible introductory remarks of that of Wm. Tonk and Bros., of New York, dealers in small instruments, etc., and can also commend the 84 pages of prices, etc., that follow.

A HAMMOCK'S WILD WAY.—An Illinois exchange feels called to thus deliver itself: "His hammock swung loose at the sport of the wind," and tumbled the Hon. J. S. Irwin on his head, and but for the application of St. Jacobs Oil, he might have gone "where the woodbine twineth." Even so, dear Beacon, as many others have gone who, failing to use the Great German Remedy in time, for their rheumatism and other dangerous diseases, "have paid the debt of Nature." Rub is our motto.—Cleveland (Ohio) Herald.





MAJOR AND MINOR.

AN intelligent lady asked a sculptor, who was about completing the figure of a lamb, "Did you cut out that animal?" "Oh, no," said the artist; "the animal has been there all the time; I only took the marble from around him—that's all."

A WRITER in the *Buffalo Courier* recalls the fact that Mrs. Gibber was the first woman who drew applause by singing "He was despised and rejected of men." It was at a performance of "The Messiah" in Dublin, and it so wrought upon the emotions of a clergyman who was present that he exclaimed, with deep emphasis: "Woman, for this be thy sins forgiven thee."

PROFESSOR HUXLEY says that "the living body is a synthesis of innumerable physiological elements, each of which may be described in Wolff's language as a fluid possessed of a vis essentialis and a solidescibilitas, or, in modern phrase, as protoplasm susceptible of structural metamorphosis and functional metabolism." Huxley is right! At least he has the endorsement of our Boston girl, who is up in such things.

GOLDBECK'S HARMONY has been adopted as a text-book in a number of educational institutions, conservatories, convents, etc. This was to be expected, for all that is needed to convince competent judges that it is the best class-book upon the subject is an honest examination. Read carefully the pages of it contained in this number of the REVIEW; compare the manner in which they handle the subjects treated of with the treatment of the same subjects in any other text-book, and then send—no, then you will send an order to the publishers for one or more copies.

THE piano recitals given by Kunkel Bros. at the stand of Messrs. Read and Thompson, during the St. Louis Fair, were attended by large crowds, notwithstanding the disadvantages of the surroundings. The Knabe piano, which was there heard by many for the first time, added to the already large list of its friends. Read and Thompson were the only exhibitors who attempted to do anything more than keep up a constant banging on their instruments, and they deserve the credit which the public gave them for showing off their wares to the best advantage and in a proper and gentlemanly manner.

FABLE OF THE SMART MAN.—There was once a very smart man, and he met a man who was not smart, and said to him: "See here, I am an awful smart man, I know everything and can do anything, yet my pocket, my purse, and my stomach are a trinity of emptiness—three in one, and I'm the one; while you, who are not smart, go clothed in purple and fine linen and have your ribs regularly adiposed. Now tell me, why is this?" And the man who was not smart answered and said that he did not know, but he supposed it must be because the market was overstocked with smart men. Moral.—There is none.

## BERLIOZ.

BERLIOZ was very much more than an organizer of music, and his sonorous effects were but the logical expression of his ideas. The source of his weakness may be discovered in the fact that he sought to make his art do that to which she will not, save on compulsion, lend herself. Not a few writers of "programme" music succeed more completely than Berlioz for the very reason that they have less force and energy of imagination. Your phlegmatic composer who ventures upon descriptive work easily satisfies himself, without dazzling and confusing the public. But men like Berlioz, secretly conscious that their art slips from them when pushed beyond a certain stage of definiteness, make a struggle for it. They will not be beaten. Gathering round them all manner of instruments, and many of them, and furiously striving to be intelligible—nay, even calling a programme of words to their aid—they become eccentric through very ardor. They ignore the golden rule, supremely illustrated in the *Pastoral Symphony*, that descriptive orchestral music should depict not scenes and events, but the impressions which scenes and events have made.

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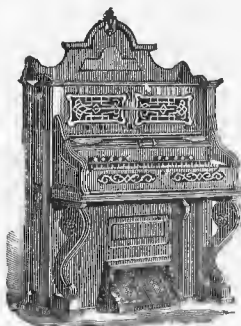
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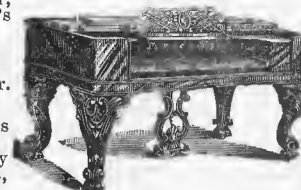
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SMITH AND JONES.

Smith—Well, Jones, you've grown thin since I last saw you—what's the matter?

Jones—Matter? Matter enough, but it's no matter! The heart has secrets; the heart has woes, Smith, which you can not understand. Araminta—but it's no matter—no, no matter. But tell me, where did you get your "purp" and your new clothes?

Smith—Why, my boy, I'm manager of the musical and theatrical literary bureau; in other words, I run a puff shop.

Jones—A puff shop! What's that?

Smith—Well, I don't mind explaining. I have contracts with some of the leading dailies for a certain space in their reading columns—in some cases the contract is with the dramatic and musical critic only. This enables me to insert at one rate what I get paid for at another. Now, then, suppose you are manager of a concert troupe, or better still, advance agent of a theatrical or other combination. As soon as you arrive in town, I send you my card: "Jehosaphat Smith, Manager of the Great International Musical and Theatrical Literary Bureau." Of course you are anxious to see me—almost as much so as I am to see you; we meet and I have soon explained my *modus operandi*.

Jones—You seem to be a good while about it now!

Smith—Well, if you don't want to hear, what makes you ask for an explanation? Shall I go on?

Jones—Yes, but hurry up!

Smith—Well, I will, to please you. Presently, I present you, my victim, a tariff card of epithets neatly printed. Here is one, read out loud!

Jones (reads):

Well-known.....	\$.10
Fair (feminine) [Five cents extra when said of a brunette] ..	.10
Attractive.....	.10
Talented.....	.15
Versatile.....	.15
Young (feminine) Two hundred per cent additional when subject is over forty.....	.15
Genuine (or true or eminent) artist.....	.20
Famous.....	.50
World-renowned.....	.75
Every inch a hero.....	.75
(Ten cents extra for each additional inch).	
Truly great.....	.75
Matchless (Twenty per cent extra when said of a smoker) ..	.75
Genius.....	.75
America's favorite.....	1.00
Unsurpassed.....	1.00
Our own.....	1.00
Unapproachable.....	1.50
Queen of song (or of the stage, etc.).....	2.00

Smith—You need not read further; now see! Suppose Emma Abbott is coming and you are her advance agent. You wish to herald her coming; I state to you that I control so much space in the amusement columns of such a paper. I write before your eyes as follows:

"— Emma Abbott — will give her — rendition of Carmen at such a theatre on such a date."

Now then I fill up the blanks as follows: *Our own Emma Abbott, America's favorite and world-renowned queen of song, will give her famous, truly great, and unapproachable rendition of Carmen at, etc. This done, I suggest to you (the agent) that the latter is the better form; and I mildly hint that the blanks might be filled with disparaging epithets. Of course, you see the point, and the little bill foots up as follows:*

Our own.....	\$1.00
America's favorite.....	1.00
World-renowned.....	.75
Queen of song.....	2.00
Famous.....	.25
Truly great.....	.75
Unapproachable.....	1.50
Total.....	\$7.25

Now, do you see it? And don't you understand that when a whole column is written in the same strain there is a handsome profit, although you see that on orders of over twenty dollars I make a large rebate. It pays, my boy.

Jones—But the idea is not now, is it?

Smith—New? Why, even Solomon said there was nothing new under the sun. Do you want me to be wiser than Solomon?



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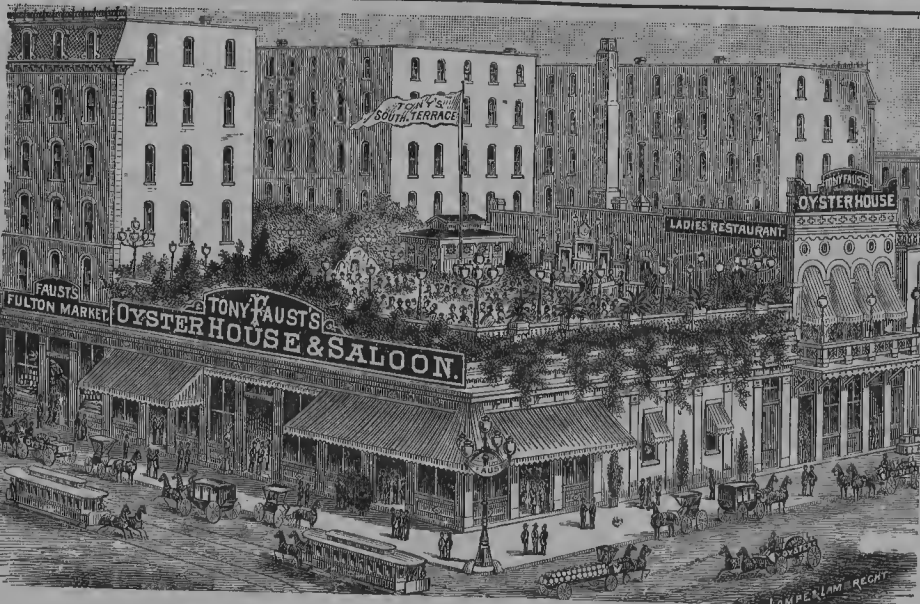
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